Parable of 'The Pearl' Makes **Brilliantly Simple Picture**

By Jay Carmody

The art of being brilliantly simple is quite lost upon the cinema, which sometimes seems as if it would prefer to be just simple-minded instead. Nevertheless, it is not lost beyond hope of recovery. John Steinbeck and his associates find it again in "The Pearl," a speck of Mexican folklore which they converted into the full-length feature which opened vesterday at the Playhouse.

worth seeing not merely for its primitive power but also for the lesson it teaches on the subject of what is wrong with more pretentious to remove all doubt to remove all doubt to the lesson it removes all doubt to remove all doubt to the lesson it removes all screenfare. It removes all doubt that a fishing village parable can Sapo Juan Garcia Medicine Woman Enedina Diaz De Leon have more dramatic forces than a screenplay by six high-salaried shall find one day and become, inliterary sophisticates.

Its actors, to emphasize its spe- Then, he finds such a pearl. ciality, are mostly players few ever heard of and its sets are the sea, the swamp, the wasteland and the discovery of his pearl comprises the aggregate life of the village, and it mountains of Mexico. The playare accustomed to find. Naturally, "The Pearl" is far the better picture for these differences.

is a competent provider for his is the second that they undertake wife, Juana, and their child.

Kino and Juana have little, but shape of a great pearl which Kino the changes the pearl works in the

stantly, a rich man.

* * * *

mountains of Mexico. The play-ers, therefore, are more human and the sets more real than moviegoers that he and Juana are "different" unalloyed. "The Pearl" might have p.m. The theme of the film is that suddenly becomes solicitous for the with sheer pictorial quality. The theme of the film is that happiness is sure only when it is pure, and that man is safest when he stays away from the corrupting influence of riches. This has been influence of riches. This has been is content in his plan that Juana in of the Mexicon and many the correct happiness solutious for the with sheer pictorial quality. These flaws, however, are relabors become unwillingly alsof. Sequence than they might be because of riches. This has been is content in his plan that Juana in of the Mexicon and happiness is sure only when it is family the once-friendly neighbors also it is content. said before on the screen, and more dramatically in the recent "Treasure and that their con shall learn to shoes and that their con shall learn to shoes and that their con shall learn to shoes and that their con shall learn to shal

In "The Pearl," he speaks of a ings for a rich man, but Kino is of tortillas and the dance festival fisherman named Kino. Kino is not destined to enjoy them. He in celebration of Kino's finding of young, powerfully built, and completely innocent of the world beyond his fishing village. He is an example to enjoy them. He is an electron to the world beyond his fishing village. He is an example to enjoy them. He is an electron to the target of avaricious his pearl. In brief, despite its shortcomings, which is the electron to the target of avaricious his pearl. In brief, despite its shortcomings, which is the electron to th illiterate, but he is a great fisher- are willing to pay him, they will tive, sometimes brilliant in its simman. Under normal conditions, he take it at the price of his life. It plicity. to do.

they want little. They are satis- The main element in the drama fied until a storm keep Kino from of "The Pearl" is the pursuit of his work for several days. As their Kino and Juana by those who would simple wants go unsatisfied, he be- destroy them to get their prize, but gins to dream of the day when he Emilio Fernandez who directed the shall have enough wealth accumu- screenplay goes for no helter-skelter lated to provide for emergencies of of action to make his point. His is this sort. In the dream, the wealth a quiet picture, with the tempo of grows constantly greater, takes the a parable. It takes time to illustrate

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Mr. Blandings' Dream House A Very Funny Structure

By Harry MacArthur

The set of troubles a man takes on when he decides the time has come to get out of this apartment and build a little place of his own and build a little place of his own is matched by few of the sets of troubles a man undertakes voluntarily. He comes into a strange new world, whose language is foreign and whose people seem bent upon bankrupting him, with the full copperation of Nature at her most spiteful. Many a sad and expensive lesson is learned between the dream lesson is learned between the dream and the housewarming and "Mr. is a fine match for him. Her dead-Blandings Builds His Dream House." pany delivery of an acid-tipped barb the new comedy at Keith's, makes is a wonderful thing to match. Mr. the most of every lesson.

Douglas, as the narrator-friend of the family, and Reginald Denny, as from Eric Hodgins' popular book by Norman Panama the architect, are excellent, too. and Melvyn Frank, a pair of top- Altogether, "Mr. Blandings Builds notch writers of humor, "Mr. Bland- His Dream House" is a lively film ings" has been directed by H. C. comedy. If you want a further guar-Potter. He's a man with a fine flair antee, incidentally, the credits bear for making farce approach the the legend, "Dore Schary Presents. without departing far which he reserved for only the better believable. The leading releases when he was head man at players. Myrna Loy, Cary Grant and RKO. Melvyn Douglas, are highly expert at this sort of polished fun-making. **EVENING PARKING**

The most notable quality of these troubles that beset a man building his first house is the completely hilarious picture they create to everyone but the man involved. His bankbook is awash on a flood of mortgages, escrows, unexpected bills and unforeseen expenses and that is not funny. To him, it is not funny "Mr. Blandings Builds His Dream House" may be short on plot, but it is long on vastly funny incident. Its story can be dismissed in a sentence. It's about this man who almost loses his job because he can't think up an advertising slogan and frets because his wife likes his best friend while building a home that costs

more than he wanted to pay. On this framework, the sequence of

comedy workers from Mr. Hudgins,

through Mr. Panama and Mr. Frank, to Mr. Potter and his cast,

have hung a set of very funny near-

Flight from his crowded New York apartment sends Mr. Blandings into the hands of an eager real estate salesman who gouges him thoroughly for a piece of Connecticut land and a decaying house that dates back to the Revolution. From this man, he is passed along to a willing architect, whose problem is to compromise the Blandings \$50,000 ideas and the \$10,000 they wish to spend at something like an \$18,000 house. Mr. Blandings' dream house finally is achieved, all right, but only after a lengthy series of such disasters as the striking of a spring in the basement excavation while an expensive well is being dug several hundred feet deep a few yards away.

Mr. Grant is in top-notch form as the harassed Mr. Blandings and Myrna Loy, the screen's No. 1 wife,

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"The Pearl" is not a great movie, but it is a distinctive one in its simplicity, its pictorial beauty and in its monosyllabic eloquence. It is worth seeing not merely for its primitive power but also for the first seeing from the novel by Steinbeck. At the Playmoust in the case for the first seeing from the novel by Steinbeck. At the Playmoust hut also for the first seeing from the novel by Steinbeck. At the Playmoust hut also for the first seeing from the novel by Steinbeck.

SEAMAN'S FRIEND - Jean Peters plays opposite Dana Andrews in "Deep Waters," film version of the novel, "Spoonhandle," now on the Capitol Theater's screen.

character of Kino and his fellows of the fishing community. It speaks What happens to Kino after the slowly of the lives of men and the

in the estimate of their simple com- had a better musical score and there munity. The doctor who would not are times when its drama is dimintreat their child for a scorpion bite ished by its producers' fascination

of Sierra Madre," but Steinbeck makes it dramatic in his skeletally simple version. These are the simplest of yearn- private and village life, the cooking

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Screen Ambassador - "Key Largo"; 1,

Dupont - "Antoine and Antoinette"; 1:15, 2:55, 4:40, 6:25, 8:10 and 9:55 p.m. Hippodrome-"The October Man";

2:15, 4:05, 5:50, 7:40 and 9:30 p.m. Keith's-"Mr. Blandings Builds His Dream House"; 11:40 a.m., 1:40, 3:40, 5:40, 7:40 and 9:40 p.m. Little—"Good-by, Mr. Chips"; 11 a.m., 1:05, 3:15, 5:25, 7:35 and 9:50

Metropolitan-"Bring Em Back Alive"; 11:30 a.m., 1:30, 3:35, 5:40, 7:45 and 9:55 p.m. Palace-"The Paradine Case"; 11:20 a.m., 1:55, 4:30, 7:05 and 9:40

Pix-"The Courageous Dr. Christian"; 2, 5, 8 and 10:15 p.m.
Playhouse—"The Pearl," 11 a.m. 12:45, 2:35, 4:20, 6:10, 8 and 9:45 p.m. Trans-Lux-News and shorts; continuous from 10:15 a.m. Warner—"Key Largo"; 11 a.m., :05, 3:15, 5:25, 7:35 and 9:45 p.m.

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ing postponed because of unfavorable weather, the Lyric Opera Association will open its Water Gate stand at 8:15 o'clock tonight with

Verdi's "La Traviata." "Aida," which was to have been 3:10, 5:20, 7:25 and 9:40 p.m.

Capitel—"Deep Waters"; 11:10
a.m., 1:50, 4:30, 7:15 and 9:55 p.m.

Capitel—"Deep Waters"; 11:10

Capitel—"Deep Waters"; 11:1 a.m., 1:50, 4:30, 7:15 and 9:55 p.m. Stage shows: 1:10, 3:50, 6:35 and Kirk of the Metropolitan Opera in 9:15 p.m.
Columbia—"Easter Parade"; 10:45
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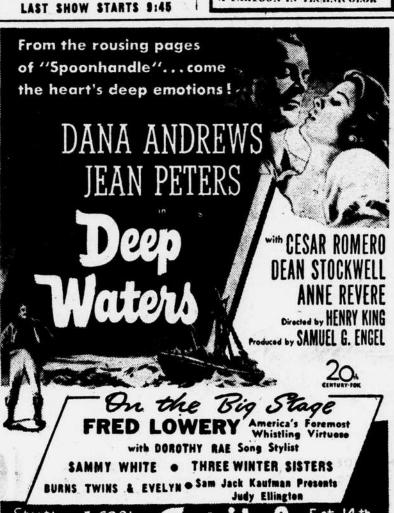


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